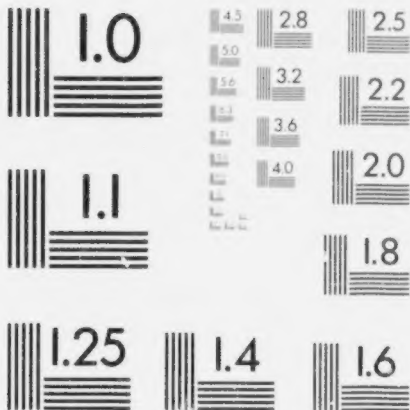


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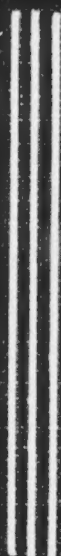
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Lessons in Kindergarten Music



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LESSONS
IN
KINDERGARTEN
MUSIC

BY
HULDA W. WESTMAN

A Synopsis of Lectures and Demonstrations Given to Teachers
Taking the Kindergarten Music Course in the
Hulda Westman Method.



TORONTO:
THE ENDEAVOR HERALD COMPANY.

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TO THE TEACHER

THIS Kindergarten Music Method aims at more than merely imparting knowledge. The harmonious development of the child through its natural love for music, its sense of rhythm, its instinct for play, its self-activity, its development through the hand, the eye, and the ear, is of much greater importance as a foundation for a musical education than is the knowledge of the various intricacies of notation.

"The work of a child is playing." They will learn through their play without having the fact that they are learning kept constantly before them. Let the learning be seemingly incidental to the play, then their music will be a source of pleasure and delight, from which will spring a genuine love for music, instead of the aversion with which it has too often been regarded.

The children study the characteristics and relations of the various musical symbols by actually handling them, and performing the operations of applying them to their intended use. Information thus gained cannot be of a superficial character to be retained by memory only, but becomes a part of their very consciousness.

As the children are constantly required to reproduce what they learn, see, or hear, this method will develop habits of attention, clear perception,

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correct application, intelligent listening, comparison of sounds, tone thinking, and tone expression, which will be of incalculable value to them, not only in Kindergarten music, but in all their subsequent study.

One of the fundamental principles of the Kindergarten is, that "Children learn by doing;" and you will find this principle underlying every lesson in the series. They love to be doing, and from each accomplishing for himself comes true development.

The simple illustrations, plays, and suggestions given in these lessons need not be arbitrarily adhered to. They are an example of one way in which a lesson may be taken up. Each teacher should use her own individuality in originating and applying illustrations for herself. But care must be taken to retain the Kindergarten sequences. For example, in building gifts, Fröbel's law calls for dictated sequence, free invention, and problems, in this order. The application of this law will be seen in the notation lessons where the children build as dictated, then invent for themselves; and the problems are given in the tapping exercises and in playing on the piano for the children to illustrate. Another sequence you will see exemplified is, doing, learning, defining, also the principle of working from without, in, and from within, out, as laid down by Fröbel in his educational laws for the development of self-activity.

The material is intended not for instruction only, but for re-arrangement, re-adjustment and re-

THE HULDA WESTMAN METHOD

construction, to allow the child scope for his creative self-activity, and an opportunity to express his own conceptions and designs.

The idea should be grasped before the name is given. Pupils should be familiarized with new words by hearing them repeated again and again in their proper connection.

Present but one step at a time in regular sequence, and see that each child understands it thoroughly before another is introduced. Take up each point in the greatest possible variety of ways. One presentation of a point may help some children, while another illustration may appeal more forcibly to children differently constituted.

Study each child in your class. Remember that each and every one is entitled to thorough instruction. Try to arrange your classes or your lessons so that the more backward or retiring children may not be overshadowed by the brighter or more self-assertive ones, nor the progress of the latter be retarded by those slower in learning.

Never yield to discouragement, and never allow a child to be discouraged. It is of the greatest importance to give a child confidence in his ability to overcome the difficulties that may lie in his way. Do not show annoyance at failures, but patiently and prudently give further assistance till the point is mastered.

Constant reviewing is the only means of keeping what has been acquired fresh in the mem-

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ory, ready for use when called for. Therefore review, review, review. Many of the games and songs have been arranged with this object, and may be taken at the commencement or close of a lesson.

Have your lesson prepared and the material ready before your class assembles, so that your whole time and attention may be devoted to entertaining them.

Disorder is fatal to all good teaching, therefore do not permit it. Allow freedom, the utmost freedom, in oral expression or play, but see that it does not degenerate into noise and confusion. The lessons should be conducted so that each child will feel himself a member of a class whose rights he is bound to respect, if he would have his own respected.

With the simplicity of the lessons as herein arranged, the variety of material, the pleasing songs and games, and with the loving sympathy of the teacher as an attractive power, the Kindergarten Music Course cannot fail to be a success.

H. W. W.

KINDERGARTEN MUSIC

The Hulda Westman Method.

LESSON 1

INTRODUCTION TO THE STAFF

SHOW the children a piece of music and ask them to describe what they see. Explain to them that they are going to learn what all this printed music means, as it tells us what to play on the piano, violin, etc., or what to sing.

What are the longest things you see? (Lines). Teacher point while the children count the lines. Count the lines on the other Staff; all have five lines. Mention frequently every Staff has five lines.

Give each child a slat line without name; have them place it vertically, then horizontally. Which way do the lines of the music run? Give each another line and let them place as in the music with a space between. Review first line, second line, second line, first line; then add another line, pointing and numbering each. Teach the

fourth and fifth lines in the same way. Review the five lines in each Staff, asking the children to point to dictated lines.

To vary the exercise take Kindergarten plays, such as, say, a squirrel dropped nuts on the third line; children point where they fell; leaves dropped on the first line, children point; similarly with snow, rain, etc. Have individual and simultaneous work.

Gather up, then rebuild the Staff, again reviewing by number. Notice the spaces. Count and review in similar manner to lines. Kindergarten plays, where raindrops fell, etc. Children point with one hand to lines, with the other to spaces.

Review on the Staffs of the other music material, blackboard, Notation Board, etc. Children collect lines by dictation.

Encourage children to search in music at home to see if all Staffs have five lines and four spaces.

AUDITION

Blindfold each child in turn. Teacher stands and sings in any part of the room and children find her by following the sound.

Sound wood, glass, metal, etc.; children distinguishing.

LESSON 2

LINES OF THE TREBLE STAFF

REVIEW previous lesson from blackboard or Notation Board, teacher pointing, children naming by number, individually and simultaneously. Take slats having on them the names of the lines of the Treble Staff, distribute in proper order, but with the names turned down. While building the Staff on the table, number according to position. Children close eyes, teacher place a Treble Clef on each child's Staff in correct position.

Children open eyes and find the Clef. Repeat the name, Treble Clef. Do you know anything that looks like it? Outline with the finger. Which line did you cross most? The Treble Clef gives the name to that line. Turn it over and find its name, (G). The Treble Clef is sometimes called the G Clef. Children name second line G. Explain that a Staff with a Treble Clef is called a Treble Staff.

Turn the first line and find its name. To impress the names of the lines find girls' names to correspond with the letters E (Edie), G (Gertie). We take girls' names because ladies sing the sounds of the Treble Staff. Be sure children know first and

second lines (E and G) before turning the third, (B). Teach B in connection with E and G, and then turn D. Similarly with fifth line, F. Review thoroughly in different ways, as, Mrs. Treble threw out an apple, Gertie G. caught it. Children point to line named. Bessie B. caught the next, etc. Kindergarten plays. Teach rhyme,

E, G, B, D, F,
When we use the Treble Clef.

Place Treble Clefs in the centre of the table. Children gather lines of the Treble Staff and rebuild, placing the Clef in proper position. Review as above. Gather up and rebuild by dictation.

Does your mother know you when your back is turned? Turn the names of the lines down and see if you know them with their backs turned. Again review, teacher asking for certain lines, children pointing.

Collect lines by dictation.

Encourage the children to draw the Treble Staff and Clef at home, writing names on the lines, and bring next day. Search for Treble Staff and Clef at home.

Review from the Notation Board names of lines, first giving simple questions, then more difficult.

AUDITION

Review previous lesson. Children close their eyes and point in the direction of the teacher's singing, letting the finger follow the sound as the teacher changes her position.

Review sounds of objects. Listen to sounds outside and inside; sound of wind; breathing exercises.

LESSON 3

NAMES OF SPACES, TREBLE STAFF

REVIEW names of lines from memory. Repeat rhyme from memory. Question each child on the names of lines. Play with Treble Staff board, visiting, etc.

At tables give the children the five lines of the Treble Staff with names, and the Treble Clef, and let them build the Treble Staff. Review according to suggestions in the last lesson. Turn names down; short review, as where nuts fell, etc.

Give the space cards one at a time. Children find the spaces and place the cards when given, with the names up. Suggest girls' names for the spaces.

Review first and second space before giving the third. Review each old one with the new ones till all are given.

Review according to suggestions in previous lessons, where rain fell, apples, etc. Take out the spaces, replace, teacher naming, children pointing. Take out, replace by dictation. Review together and individually, giving special attention to the backward children. Children name and point as directed by the teacher. Turn names down. Children point as teacher names. Teacher number, children point. Rhyme,

E, G, B, D, F,
When we use the Treble Clef.
In the spaces you will see,
F, A, C, E.

Tell the children that ladies that sing from the Treble Staff play the Treble Staff with the right hand. To associate the right hand with the Treble Staff have them point to it with the right hand. Have them point to lines and spaces one at a time, and teacher play the one indicated on the piano. Children will thus see that the lines and spaces of the Staff correspond with the sounds on the piano.

Gather material by plays, as directed. Play building Staff with lines and spaces on the Staff

board. Game, "We'll Build a Staff." See Kindergarten Music Songs.

AUDITION

Talk about different sounds, loud and soft; sing long and short, high and low sounds, for contrasts, children distinguishing. Sound the bugle-call; soldiers going and coming. Listen to sounds around them. Breathing, sipping, exhaling.

LESSON 4

LEGER LINES ABOVE THE TREBLE STAFF

PLAY building the staff with the Treble Staff-board. Give the children individual questions about the Treble Staff, and prove correctness by the board. Song, "We'll Build a Staff."

At the tables give the children the five lines of the Treble Staff and have them place the lines in proper position. Place Clef. Short review. Turn names down, ask where Bessie B. lives, etc.

On the piano show the children how high the Treble Staff tells you to play, explaining and questioning. Then play higher sounds. Ask what we would need for these higher sounds. Children

thus see the necessity for more lines above the Staff. Lines placed high tell us to play high sounds. Explain Leger Lines. Give first Leger Line above with name turned down, then second Leger Line, teacher numbering, children pointing. Turn up names, review together and individually.

Take off lines, replace, turn names down; review together and individually. First line above, A, Mrs. Treble's apple tree; C, chestnut tree. Review in as many ways as possible.

Notice spaces, place card spaces in with the names up, G and B; G, garden. Bee flew out of the garden. Take out, replace, turn down. Review spaces, then spaces and lines combined. Take off Leger Lines and spaces, replacing by dictation. Teacher name, children point. Turn all down and review. Gather up by dictation.

Review from the Staff board, giving the children the Leger Lines and spaces above the Treble Staff and have the children place them on the board. On the blackboard draw the Leger Lines, and children point as the teacher names lines and spaces.

AUDITION

Review bell sounds, high and low, etc.; high sounding bell, low sounding bell. Sound on piano a very high sound and a very low sound (bells),

children in turn distinguishing which is the high sound and which the low, calling them high bell and low bell.

Breathing, sipping, blowing candles, etc.
Review sounds.

LESSON 5

PASTING, TREBLE STAFF

REVIEW previous lesson. Game, building the Staff, song, etc. Question each child about the Treble Staff. Give the children papers printed with the Treble Clef and short lines. Have the names stamped on gum paper. Children paste the names on the lines and spaces. Take home.

Game of lines and spaces played with large cards having on them the names of the lines and spaces. Collect the cards as directed.

AUDITION

Give each child tests of high and low sounds, children distinguishing. Breathing, blowing, train sounds, etc.

LESSON 6

LINES OF BASS STAFF

PLAY game of lines and spaces of the Treble Staff. Review names of lines and spaces without material. Tell children Mrs. Treble Staff has gone on a visit and we will now play with a new Staff.

Take slat lines of the Bass Staff with names on them and distribute in proper order, but with the names turned down. Count lines to see if there are five. Children close their eyes, teacher place Bass Clef on each Staff. Open eyes. Describe the new Clef. Give name. Notice Mr. Bass's eyes which way they turn. Bass Staff tells men what sounds to sing, and shows us where to play on the piano with the left hand. Find which line the Bass Clef crosses most (4). Turn line over and find its name, (F). The Bass Clef is sometimes called the F Clef.

Take up each point in the Bass Staff in a similar manner to the Treble Staff, teaching each point thoroughly, and in sequence. Children point with the left hand always to associate the left hand with the Bass Staff.

Gather lines by dictation. Use boys' names.

Rhyme,

G, B, D, F, A,

When with Mr. Bass we play.

AUDITION

Sounds high and low in slightly closer contrast. Individual questions.

Breathing, sipping, train and steam sounds; humming sound, round O; then sing O to simple sounds within easy range of voice.

LESSON 7

SPACES OF BASS STAFF

REVIEW on the Staff Board what the children have already learned. Name lines of the Bass Staff from memory. Review, without material, lines and spaces, Leger Lines and spaces of the Treble Staff. Use any plays to secure correct answers.

At tables give children lines of the Bass Staff and review in similar manner to Treble Staff. Give Bass space cards, and teach as in the Treble space

lesson. Review first and second space, before giving the third, etc. Take out, replace, turn over, point, name, together and individually. Gather up lines and spaces, rearrange, point with the left hand. Collect by dictation and put away.

Card game. Lines and spaces of the Bass Staff, according to Kindergarten music game.

AUDITION

High and low sounds in slightly closer contrast, children distinguishing high from low. Bell sounds, children distinguish sounds of the Treble and Bass Staves. Breathing, humming, singing O (round O.)

LESSON 8

LEGER LINES, BASS STAFF

PLAY with the Staff Board, Treble and Bass combined. Review in various ways. Sound the first line on the Bass Staff, showing children where it is played on the piano. Then play lower sounds, showing, as above the Treble, the necessity for more lines below the Bass for the lower sounds. Teach Leger Lines below the Bass

Staff similarly to the lesson on the Leger Lines above the Treble. Give lines of the Bass Staff, placing Clet, names up, review. Turn down, give Leger Lines with names down, review by position. Names up and review. Several plays with Leger Lines. Turn names down, introduce spaces. Names up, review as directed until the children are familiar with Leger Lines and spaces. To help memory: Freddy fell down Edward's cellar. Lines E and C, spaces F and D. Collect material by dictation.

Game of lines and spaces with large cards, one child going away, children guessing which line or a space has gone.

AUDITION

Breathing exercises, holding breath, drum, humming, singing O. High and low sounds in closer contrast, children distinguishing.

LESSON 9

CONNECTION OF BASS AND TREBLE STAFFS

STAFF Board game as directed, lines and spaces going out to play, etc. Question, children looking at the Staff. Question, without material. Lead the children to notice the space

between the Treble Staff and the Bass. Explain the Staff as used years ago, and the reason for changing it.

At tables give the children lines and Clef of the Bass Staff, first line and Clef of the Treble Staff. Place them, leaving space between Treble and Bass as on the board. Review and turn the names down. Give the children middle C, with the name down. Show the children how Leger Lines above the Bass and below the Treble Staff are made. Turn over middle C ; it is the first Leger Line above the Bass and the first below the Treble Staff.

Take a short review of several Leger Lines above the Bass Staff, then several below. Ask the children to name other C's. Give spaces above and below middle C. Review thoroughly. Names down, review. Names out, replace ; point, name. Take out and replace by dictation. Gather material.

AUDITION

Bell sounds, E, G, C. Children singing "high" to high sound, and "low" to low sound. Then hum the high and low sound. Then distinguish. Review breathing and singing exercises.

LESSON 10

PASTING, BASS STAFF

CHILDREN choose which game they wish to play with cards, Bass or Treble Staff. Songs for the Staff, etc. Question the children individually on the lines and spaces.

Paste the names of the lines and spaces of the Bass Staff according to Kindergarten principles. Keep up their interest by questions on music and previous lessons.

AUDITION

Breathing, humming, singing. Children listen to sounds of bell on piano; sing them. Distinguish high and low of E, G, C; singing "high" or "low." Repeat rhymes.

LESSON 11

REVIEW

BY PLAYS and questioning give a thorough review of all the lines and spaces of the Treble and Bass Stuffs. At the tables play with name squares and table staff (oilcloth), introducing song, "Mrs. Treble gave a Party."

Children place cards as directed. Place Clef on the Staff to aid memory. Turn names down. Call for girls at Mrs. Treble's party and take them home. When all are placed at the back of table give extra G and A as they will be required for Bass.

Change the Clef and play "Mr. Bass' Party." Boys come and place squares as directed. Review names, turn down, call for boys. Gather up by dictation. Children choose a game to play.

AUDITION

Breathing, humming, singing, distinguishing after singing high and low of E, G, C. Then give sounds irregularly. Show the children middle C on the piano.

LESSON 12

THE KEYBOARD

REVIEW lines and spaces by any game. Play "Mrs. Treble's Party" with the Staff Board, etc. Place the Kindergarten keyboard on the tables. Let the children describe it, noticing black keys and white keys. Black key family separate;

white key family altogether. Children point to different keys as directed, by position. Remember middle C. Find it on their keyboard. Plays of planting flowers, etc., for names C, E, G, B, on the keyboards, placing name squares on the keys as directed, with names down, pointing to squares by position. Direct children to turn over the names, naming flowers by letters. Review simultaneously and individually. Take off, replace, review. Turn names down, children point while the teacher names. Place names in front of keys. Teacher name, children point to keys. Individual and simultaneous answering. Place squares at the end of piano, point again, name position.

Gather the squares by dictation. Point and name again. Children go to piano and find all the C's, E's, etc. Tell the children to find these keys at home.

AUDITION

Sing bells of C, E, and G, closer contrasts. Children sing high and low. Sing exercise of C, E, G, to o, oo, awe; children distinguishing. Breathing exercises.

LESSON 13

KEYBOARD, COMPLETED

REVIEW Staff by Kindergarten plays. Review previous lesson on the piano. Let each child pick out the keys learned in the last lesson, first one at a time, then two at a time.

At the tables review on keyboards the keys learned last day. Review thoroughly. From the known keys direct the children to place name squares on the new keys with names placed down (D, F, A), learning position of the names by direction of the teacher. Question each child on the position of the names. Turn the squares over, finding names and naming flowers to correspond.

Teacher give the position, children name. Then children point while teacher names. Take off, replace, introducing plays, pointing and naming; names down, point and name; squares in front of keys, children point to keys; squares at end of keyboard; review again. Collect by dictation.

Children find D, F, A, on the piano. Drop crumbs, etc. Birds, etc. Finding C and E, G and B, etc., in combination.

AUDITION

Breathing, humming, C, E, G; then singing O to C, E, and G. Let children tell the high and low of these sounds, played irregularly, as E, G, C; G, C, E.

LESSON 14

TREBLE STAFF AND KEYBOARD

QUESTION children on the Staff, looking at the Staff Board. Then without material. Let children find various keys on piano, up and down as teacher directs.

Teacher point to the lines and spaces of the Treble Staff on the Notation Board, and children name them.

Explain to the children that the Treble Staff tells you where to play on the piano. Let the children point to different lines, and the teacher play as indicated. Let the children tell the teacher the lines and spaces to play.

At the tables review keys of the keyboard (two octaves). From middle C lines and spaces are more easily found on the piano. Place middle C Leger Line on keyboard as directed. From the Staff

Board show the children the position of middle C in relation to the Treble Staff. Show that D comes between middle C and the first line of the staff. Let the children find D on the keyboard next to C. Find where you play the first line. Give children the first line (slat with name), and let them place it where the first line is played. Direct similarly from Notation Board and keyboard for the other lines, children placing as directed.

Review lines well, pointing, naming by number of line, turning names down, taking off and replacing. Find the relation of all the lines to middle C (E first above middle C, etc.) Take off, replace by dictation, pointing, together and individually.

Let each child find lines of the Treble Staff on the piano. First finding middle C, then the lines of the Staff from it. Review on the keyboards again, then push the lines back a little way.

Find spaces. Ask the children when looking at the Staff what comes between the first and second lines (first space). Place space cards on keyboard between first and second lines. Find all the spaces and place names thereon.

Short review on spaces, then gather up the lines, leaving the spaces to emphasize their position. Review spaces in relation to middle C. Individual

review. Take off, replace, in similar manner to lines. Collect by dictation.

Let each child find where to play the spaces on the piano. Each, in turn, find lines and spaces on the piano. Teacher point to different lines on the piano, children tell the number of the line. Spaces taken similarly.

Play Staff and keyboard game. Arrange children in a row, each representing a line or space of the Treble Staff, and when called each plays her sound on the piano.

Encourage the children to find these at home and play.

AUDITION

Review previous voice lessons. Sing sounds of bells. Sing C, E, G, then hum it. Tell high and low of E, G, C, etc.

LESSON 15

BASS STAFF AND KEYBOARD

WHEN the children have reviewed the Treble Staff on the piano, arrange them as in the previous lesson and play Staff and keyboard game. Give each child a key representing a line or a space of the Treble Staff, and let them place in proper position on the keyboard.

Teacher points to line or space on the Staff, children play on the piano as indicated in former lessons.

Tell the children they know where to play the Treble Staff with the right hand. What will we play with the left? (Bass Staff.)

At the tables place the **middle C** at the right-hand side of the keyboard. By direction children find where to play the first line of the **Bass Staff** (on the second G below middle C.) Place **Bass lines** as directed in Lesson 14, finding relationship of all lines to middle C. Then introduce spaces. Review thoroughly. Collect material by dictation.

Children play lines and spaces of the Bass Staff, and when called play their sound on the piano.

AUDITION

Review sounds. Sing high and low sounds of C, E, and G, to O, then hum. Distinguish by sound high and low bells. Distinguish Treble and Bass sounds on the piano.

LESSON 16

TABLE STAFF AND KEYBOARD

GAME of Treble and Bass Staff, giving each child a key to place in position. Children when away from the keyboard tell where to play the lines and spaces.

Have Table Staff and keyboard on the tables. Place the Treble Clef at the end of the table as a guide to the children. Then with discs play game applying Treble Staff to the keyboard. First place middle C slat line to guide the children. Place one disc on the Staff, then another on the keyboard, showing where the line or space would be played on the piano. Use the right hand. Reverse, placing disc on the keyboard, then on the staff. Repeat in various positions.

Exchange Treble Clef for Bass Clef, placing middle C at the other end of the keyboard, and play the game again. Reverse discs as in the Treble Staff.

Children close their eyes. Teacher place a disc on the Staff. Children open eyes and place their disc on corresponding position on the keyboard. Reverse, teacher placing disc on the keyboard, children on the Staff. Repeat.

Collect material. Encourage children to continue finding lines and spaces at home.

AUDITION

Breathing, singing, as in previous lessons. Sing O to C, E, G, C, adding the octave. Play slowly until the children can think the sound. Distinguish high and low.

LESSON 17

WHOLE, HALF, AND QUARTER, A PREPARATION FOR VALUE OF NOTES

REVIEW by Staff and keyboard game. At the tables talk about different kinds of stores. Which store would they like to play best? We will play the store where they sell apples. What must we keep apples in? (Measures.) Give the children each three colored slat lines, directing them to make two measures. Sing the song and the game of "Apples Ripe." Tell the children they must remember to have always the same amount in each measure. Children buy whole apples (large discs), from the teacher, placing in measures, thus, | ○ | ○ | . Show the children one apple divided into halves. Talk of the relation of a half

to a whole. Exchange with the children for one whole, and place in measures, $\bigcirc \mid \text{D D}$. Exchange the other whole for two halves, $\mid \text{D D} \mid \text{D D} \mid$.

Show another apple divided into quarters. Show how many quarters in one half. Question individually. Exchange one half for two quarters, and place, $\mid \text{D D} \mid \text{D D} \mid$. Again exchange and place, $\mid \text{D D} \mid \text{D D} \mid$. Question thoroughly on wholes, halves and quarters. Let children exchange with each other. Exchange with teacher until children again have $\bigcirc \mid \bigcirc \mid$.

Paste gummed discs, two inches in diameter, representing apples in measures. Give lines cut from gummed paper for measures. Children arrange according to taste.

AUDITION

High and low of C, E, G, C, accenting high and low sounds. Sing sounds of bells.

LESSON 18

EIGHTHS

REVIEW Staff and keyboard game. Question on the Staff, how many A's, C's, etc.?

Repeat the play of store, questioning the children on wholes, halves and quarters. Then

question without material. Draw measures

on the plain part of the blackboard and let the children fill them with wholes, halves or quarters. Review. If I had a whole apple and gave away half, how much would I have left? etc.

Give the children the lines again and make measures as in previous lesson. Remember to have always the same amount in each measure. Sing song and sell apples. Exchange.

Show an apple divided into eight parts. Children count the pieces, finding how many there are in a quarter, a half, a whole. When anything is divided into eight equal parts, each part is called an eighth. Exchange from two whole apples, till each has

Exchange with each other. Exchange with teacher until the two wholes are again in the measures.

AUDITION

Singing O to one sound, to the octave, and down the scale. High and low of C, E, G, C.

LESSON 19

RHYTHMIC GAMES

REVIEW games of lines and spaces, Staff Board, or any game needed to keep previous lessons in mind. Review halves, quarters and eighths. Talk of soldiers, even step when marching, horses trotting. Let children play soldiers and horses, imitating the step and trot with their fingers on the table. Children close their eyes, and distinguish horses or soldiers as the teacher beats.

Teach song, "Beat the Time Together." Beat time counting 1, 2 ; 1, 2, 3 ; 1, 2, 3, 4 ; 1, 2, 3, 4, 5, 6 ; giving decided accent.

To-day we will beat time to our quarters, halves, etc. Give lines for measures. In the first measure place four quarters, giving one count and one beat for each. Beat together, then each child beat. In the second measure I want two pieces, what must they be? (Halves.) Place, $\left| \square \square \square \square \mid \bigcirc \bigcirc \right|$. Beat together, holding hand till you count two for each half. Let each child have its turn. Rearrange in as many ways as possible and beat. Give a whole and see who can beat for it. Children arrange measures as they wish, and beat and count their

own. Teacher give problems of tapping, and children arrange in measures. Gather material by dictation.

AUDITION



Breathing, humming, singing C, E, G, C.
Give sounds irregularly. High and low.

LESSON 20



NOTES


R EVIEW rhythms, Staff and keyboard game.
Riddles on halves, quarters and eighths.


If I had whole apple and gave you one half,
how many quarters would I have left? etc. Give
each child a question.

Give lines to make measures. Place whole
apple in the first measure. Children beat and count
for it. In the second measure place this whole note.
The whole note gets as many beats and counts
as the whole apple. |  |  | Beat and
count, together, and individually.

Give the teacher the whole apple, how many
halves will she give you for it? (Two.)


  |  | Beat and count. If a whole note is


the same as a whole apple, what kind of note will be equal to a half apple. (Half note.) Exchange one half apple for one half note . Beat and count. Describe half note and whole note. Exchange half apple for half note.

. Beat and count.

Place whole note at the back of the table.

How many quarter apples in a whole apple? How many quarter notes in a whole note? Place four quarter notes in the second measure.

 Notice difference between half and quarter note. How many quarter notes (or what is equal to them), have we in each measure? (Four.) There is a time signature at the beginning of each piece of music which tells us how much to have in each measure. Show cardboard $\frac{4}{4}$ time signature. The lower figures of the time signature will tell us what kind of notes to have in each measure. The upper figure tells us how many of these notes we must have.

Teacher point to upper 4 and explain again: to lower 4 and explain. Teacher point and children explain. Dictate where the children are to place the lower 4, asking what it means. Then give upper 4, asking what it means. Then they will have . Beat and count.

together, and individually, pointing to the figures of the time signature as the teacher directs. We may have four quarter notes in each measure, or other notes that are equal to four quarter notes. Beat with one hand, then the other, then both together, accenting.



Beat, together and individually. Give special attention to the backward children. Children invent measures. Teacher give tapping problems, from simple to complex. Draw notes on the blackboard, time signatures, etc.

Tell the children to search at home for half, quarter, and whole notes. See how many $\frac{4}{4}$ time signatures they can find. Gather notes by dictation.

AUDITION

Breathing, etc. Sing up the scale of C. Tell the children a little boy went for a walk and sang a song, c d e c d e f, accenting the sound at which he stopped. Children find the sounds on the piano and play.


LESSON 21

EIGHTH NOTES

REVIEW $\frac{4}{4}$ time in several ways on the black-board. Fill a line with notes, leaving out the bar lines. Mental division of time. Children put bar lines in correct positions. Children compose measures on the board.


Teacher give problems of tapping without material. Give each child a test.


Give bar lines, calling them bar lines, and children make measures. Give the children one $\frac{4}{4}$ telling them to place it where it will tell us what kind of notes we must use. Then place another $\frac{4}{4}$ where it will tell how many of these notes to beat and count. Place two half notes in the first measure, and four quarter notes in the second. Get the answers from the children. Beat and count together, and individually. Rearrange as in lesson 20, beat and count.



Do you remember the quarter apples? How many eighths were in each? (Two.) How many eighth notes will there be in a quarter note? (Two.) Take out the first quarter note in each measure, and substitute two eighth notes. Assist by counting

one-on, two-oo, three-ee, fou-oo

. Beat, together, and individually.

Rearrange in several ways, beat with right hand, with left hand, with both hands. 



Review as much as possible with each child.

Invention of measures, each child beat and count their own. Teacher give problems of tapping, children placing notes in measures. Collect material by dictation. Children compose measures on blackboard.

Tell the children to look in music at home for $\frac{4}{4}$ time, and beat it through to see if it is right. Find eighth notes. See if the bar lines are in proper places.

AUDITION


Boy went for a longer walk, sang a longer song. Accent last sound. Breathing. Sounds in general.

LESSON 22


 $\frac{3}{4}$ TIME

REVIEW $\frac{4}{4}$ time, asking how many quarter notes in one half note, eighth, in one quarter, etc. Draw a number of notes on the board in $\frac{4}{4}$ time, and children draw in the bar lines. Mental division of time. Children compose a few measures on the board, using eighth notes. Ask children to name notes placed on the third line, second line, etc. Each child a question.

Give children bar lines and $\frac{4}{4}$ time signature, placing 4's as directed according to meaning. Children close eyes and teacher changes the upper 4 to a 3. Open eyes. Explain the meaning of $\frac{3}{4}$ time. What notes may be placed in the first measure? Three quarter notes. Place notes. We want to place two notes in the second measure.

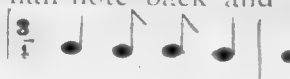
what must they be? $\frac{3}{4}$  . Beat.

Rearrange $\frac{3}{4}$  . Beat,

accenting. Exchange first quarter note in each measure for two eighth notes. $\frac{3}{4}$  .

Beat, together, and individually, in many ways.

Rearrange $\frac{3}{4}$  . Beat.

Place the half note back and give two quarter notes. Beat $\frac{3}{4}$  ,

in variety of ways. Children invent measures. Teacher beat problems in tapping, children place notes in measures, naming the notes as they put them in. Collect notes by dictation. Free use of the blackboard.

AUDITION

Children sing up and down the scale of C major. Then play, boy went for a walk and came home again, c d e f f e d c, etc., ending where they commenced. Children reproducing on piano.

LESSON 23

REVIEW BY PASTING

GIVE the children Treble Staff sheets stamped $\frac{4}{4}$ time, four half notes, four quarter notes and bar lines on gummed paper. Children cut the notes out and arrange in measures before pasting. Then play before taking home. Before dispersing play any game the children may choose.

AUDITION


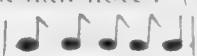
Reproduction of simple sounds on the piano. Boy went walking and came home, c d e f g a, and a g f e d c, accenting returning sound.




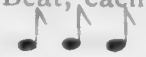
LESSON 24

 $\frac{3}{8}$ TIME

REVIEW $\frac{3}{4}$ time on the blackboard. Mental division of time. Composition. Mental composition. Give test of tapping without material. Suggestion for blackboard, draw bar lines and partially fill the measures, children completing.

At the tables give the children three bar lines, asking for their use and meaning. Give $\frac{3}{4}$ time, children explaining meaning of upper and lower figure. The lower 4 also says that each quarter note must have a beat.

Give four quarter notes and one half note. Arrange in measures and beat together, and individually. How many eighth notes must I give you for a half note? (Four.) Exchange and beat, $\left| \frac{3}{4} \right|$  $\left| \right|$  $\left| \right|$ individual counting and beating.

Place all the notes at the back of the table. Children close their eyes. Teacher exchange 4 for 8 in the time signature. Open eyes and find $\frac{3}{8}$ time. Question and explain meaning. Place three eighth notes in the first measure, and beat together, and individually. Place two notes in the second measure, $\left| \frac{3}{8} \right|$  $\left| \right|$  $\left| \right|$ Beat, each and all. Rearrange and beat, $\left| \frac{3}{8} \right|$  $\left| \right|$  $\left| \right|$.

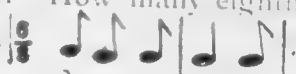
Children invent measures. Teacher give problems of tapping. Give tests of tapping without material. Gather material by dictation. Board exercises in $\frac{3}{8}$ time. Search at home for $\frac{3}{8}$ time.

AUDITION

Sing up and down the scale to various vowel sounds. Then play, boy went for a longer walk and came home, children reproducing on the piano.

LESSON 25


$\frac{6}{8}$ TIME

REVIEW $\frac{3}{8}$ time on the blackboard in many ways. Give tests of tapping in $\frac{3}{8}$ time without material. At the tables give the children bar lines, $\frac{3}{8}$ time signature, four eighth notes and one quarter note. Let them arrange two measures for themselves and beat their own. Ask what the 3 means, what the 8 means. Tell them you will now give them a 6 to place instead of the 3. All place the 6 and tell what it means. See if they can fill one measure with their notes. Ask how many will they now count. How many eighth notes in one quarter note? etc. 


Beat together several times, then individually.



Rearrange . Beat and count.

Review thoroughly.

Place the last two eighth notes at the back, and give one quarter note in their place .

Beat. What kind of note will you give for two quarter notes? (A half note.) Place quarter notes at the back and give children a half note.

Beat and count. Give one quarter note for two eighth notes  Beat, reviewing thoroughly.

Arrange the notes in two measures,   Beat and count. Review.

Children compose measures and beat their own. Teacher give problems of tapping, simple to complex. Blackboard work, if time permits.

AUDITION

Children stand around the piano. Breathing exercises. Sounds. Sing C, E, and then C, G. Children see where it is played on the piano, naming as they sing. Listen to the piano, sing C, E, and then C, G, then come to the piano and play the sounds. Give each child several tests.

LESSON 26

PASTING: $\frac{3}{8}$ TIME

REVIEW any previous work to help the children keep in mind what they have learned. Give them Bass Staff sheets stamped with $\frac{3}{8}$ signature. Review names of lines and spaces of the Staff. Let each child tell what notes they may put in a measure.

Give five eighth notes and two quarter notes. Children cut out, arrange and then paste. Play their own music.

AUDITION

Children sing C, E, and C, G, watching where it is played. Then listen, without looking, and play what they hear. Review breathing, etc.

LESSON 27

DOTTED NOTES

REVIEW by playing game, or blackboard work. At the tables give the children bar lines, asking their use. Give a whole note, asking how many halves, quarters, and eighth notes there are in it. See that each child has a question.

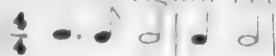

What is half of a whole note? (A half note.) Give a half note and have them place it on top of the whole note, adding half of a whole note to itself. They will see that notes thus placed would not show that a half note was added to a whole note, so when they want to add half of a note to itself they place a dot after the note.

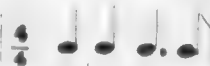

All place a cardboard dot after the whole note. Ask each child what the dot adds to the whole note. Beat, counting one beat for a quarter note. Place half note in second measure, asking, what is half of a half note? (Quarter note.) Add in similar manner as whole note, again explaining the dot.

Add eighth to quarter note, and explain the dot. Let each child tell what a dot adds to each note.

Place all notes and dots at the back of the table. Give $\frac{4}{4}$ time signature. Place a whole note in the first measure, and a half note in the second. How can we add a quarter to a half note? (Dot.) Place dot. What do we still need? (Quarter note.) Place. $\frac{4}{4}$ 0 | d. d | . Beat and count, testing each child.

Place whole note back, and give half and quarter note in the first measure. How many eighths will complete the measure? (Two.) Place, beat and count. Take out two eighth notes.

Place quarter note before half and add a dot to the quarter, asking what the dot adds to the quarter note. (An eighth note.) Place the eighth note, thus $\frac{4}{4}$ . Beat and count, using "and" for eighth note. Review thoroughly. Exchange $\frac{4}{4}$ . Rearrange and beat.

Give two quarters for one half $\frac{4}{4}$ . Beat. Change $\frac{4}{4}$ . Test each child. Invention of measures. Problems of tapping, simple to complex, introducing the dot in as many combinations as possible. Search at home for dots.

AUDITION

Children sing C, E, G, and C, G, E, naming while singing. Then listen and reproduce on the piano. Hum C, E, G, and C, G, E. Review.



LESSON 28





DOTTED NOTES IN $\frac{6}{8}$ TIME

REVIEW on blackboard dotted notes in $\frac{4}{4}$ time, placing different kinds of dotted notes on the board. Let each child explain the meaning of several. Write a number of notes on the board in $\frac{4}{4}$ time, and let the children place the bar lines.

Question each child on dotted notes. What does a dot after a half note add to the half note? How many quarters in a dotted half note? etc. Give tapping problems without material.

Tell the children we will now find how to beat dotted notes in $\frac{6}{8}$ time. Give $\frac{6}{8}$ time and bar lines, and let each child tell what they may place in each measure.

Give two quarter and two eighth notes. Ask how we could add the first eighth note to the first quarter. Explain dot again. Give a dot to be placed in the measure instead of the eighth note.  Beat. Individual work.  Beat.

In the second measure place a half note. How many eighths are in it? (Four.) Beat.  Beat.  **CANNOT BEAT** If you took out the quarter note in the second measure, what could you put in its place? (Dot.) Give dot, place and beat.  Beat.  together and individually. Give two more eighth notes for invention. Problems of tapping.

AUDITION

Children sing C, E, G, and C, G, E, and then reproduce on the piano. Children sing up and down the scale, using different vowel sounds.

LESSON 29

NOTATION BOARD

GENERAL review of previous lessons, Bass and Treble Staff, keyboard game, invention of measures on Notation Board with wooden notes and bar lines. Give each child a note and let them investigate how to use the note on the board. Place as directed on different lines and spaces. Use whole, half, quarter, and eighth notes, dots, bar lines, and $\frac{4}{4}$ time signature.

Direct the children where to place the time signature, upper and lower 4, letting them tell what kind and how many notes may be placed in each measure.

Let each child fill a measure, placing in just what they wish. When all have finished let one child beat through. Name lines and spaces; name notes, explaining that the note is given the same name as the line or space upon which it is placed. Let children go to the piano and play some of the notes. Children remove notes as directed. If time permits, change time signature and invent new measures. Beat, name and read the music.



AUDITION

Children sing, C, C, E; C, C, G. Listen and reproduce on the piano. Review other combinations, as, C, E, G, and C, G, E. Breathing exercises.



LESSON 30


RESTS: WHOLE AND HALF



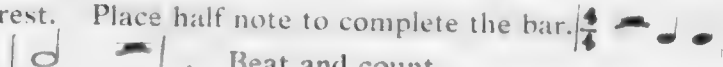
SHORT review of invention of measures with wooden notes on Notation Board. At the tables give bar lines and $\frac{4}{4}$ time signature, reviewing signature. If we place only one note in the first measure, what must it be? (Whole note.) Give whole note, place, beat. Ask the children about the longest walk they ever took. What do you like to take after a long walk? (A rest.) When he reached the second measure whole note was tired and wanted a rest. Children close eyes. Teacher place cardboard whole rest in second measure. Open eyes and describe whole rest. Position, below fourth line; color, green, restful. Explain how to beat the rest. Beat both measures together and individually several times.

$\frac{4}{4}$  |  |. Reverse, putting rest in the first

measure, and beat. Explain that whole rest means whole bar rest.

If two notes are given for whole note, what must they be? (Half notes.) Remember whole rest rested so long he fell below the line asleep. Give two half notes for the whole note in the second measure.  . Beat. Let each child tell how they know a whole rest. Rearrange and beat  .

Place second half note at the back of the table. Eyes closed and teacher place a half rest in its place. Eyes open, children describe difference they see between whole and half rest. What kind of rest in the first measure? In the second measure? Half rest did not rest so long, he just sat up on the line and did not fall over asleep. In which space are the rests usually found?  . Beat together and individually.

Exchange half note for two quarter notes  . Beat. Rearrange  . Beat. Again rearrange and beat. Make the whole rest in the second measure a half rest. Place half note to complete the bar.  . Beat and count.

Place all notes at the back of the table and let children invent measures. Teacher give tapping

problems, using whole and half rests. Give four eighth notes for invention. Collect material by dictation. Review on Notation Board with wooden rests.

AUDITION

Review previous sounds. Children sing C, E, G, C. Give tests of C, E, C, and C, G, C, as new ones.

LESSON 31

PASTING NOTES AND RESTS

SHORT review by any previous game. Give Staff sheets in $\frac{4}{4}$ time, two half and two quarter notes, one whole and one half rest, and bar lines to each child. Children cut out and arrange their measures before pasting.


Name the pasted notes, read and play the music.

AUDITION

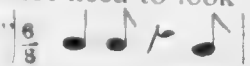
Children sing C, E, G, C, then hum. Teacher give various tests, children reproducing on the piano.

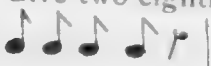
LESSON 32

QUARTER AND EIGHTH RESTS

REVIEW on Notation Board whole and half rests. Divide off on the blackboard measures containing whole and half rests. At the tables give bar lines and $\frac{6}{8}$ time signature. Say we are now going to find if there are any more rests and how to beat them. Give two quarter and two eighth notes, and children arrange them as they wish, and beat their own measures. Then all arrange it thus: $\frac{6}{8}$ . Beat together and individually, right hand, left hand, both hands.

Find the last quarter note and take it out. Instead of a whole note we used a whole rest; and instead of a half note we used a half rest. Now, instead of a quarter note what rest should I give you? (Quarter rest.)

Eyes closed, teacher place rest. Open eyes and describe. It says, "I know how long I can rest, so I do not need to look at the time signature to find out." $\frac{6}{8}$ . Beat. Rearrange in as many ways as possible and beat.

Give two eighth notes for one quarter. Arrange $\frac{6}{8}$ . Beat. Rearrange and beat.

Let children arrange a measure Give tapping problems with quarter rest.

Rearrange measure  Beat.

Question about rests. Find the first eighth note, give eighth rest for it. Eighth rest is always afraid he will rest too long, so he keeps looking at the time.

Rearrange the measure and beat. Invent measures and beat. Tapping problems, using eighth rest, then quarter and eighth rest.

AUDITION

Sing C, E, G, C, then hum. Give tests with combinations, and children play them on the piano.

LESSON 33

PASTING, QUARTER AND EIGHTH RESTS

REVIEW any previous work. Give Staff sheets stamped with $\frac{3}{8}$ time, two eighth rests, three eighth notes, one quarter note, and one quarter rest. Children cut out, arrange, and paste. Beat their own measure through.

Board work when pasting is finished.

AUDITION

Sing C, E, G, C, then hum. Give each child combination of sounds and let them reproduce from piano.

LESSON 34

INTERVALS

FOR review draw a number of rests and notes on the board in $\frac{6}{8}$ time, children divide into measures. From the chart review what the various time signatures mean. Review names of keys on piano. At the tables have the keyboards and review names of keys. Eyes closed and find keys. Tell the children they are now going for a walk on the keyboard. Place both pointer fingers on C, keep the left one there to tell where we started from. Then say second step, and children move right finger to D, third step to E, etc. Fingers on C again. All say as the right finger moves, "second step from C is to D, third to E, fourth to F," etc. Review in any order.

Another name for step is interval, so instead of saying step we will say interval. Review, find third

interval from C, fourth interval from C, etc., mentioning "interval" as frequently as possible. The number of the interval is two more than the keys between. Let children find different intervals. All find the third up from C. Hear the piano sound this interval. Teacher plays middle C and E. Children sing the interval, using the words, "one," "third." All find the fifth interval from middle C, listen to the piano sing it. All sing the fifth, then the third, then the fifth. Teacher give ear tests and children tell which is sounded.

Place fingers on C and C octave. Hear the piano sing it. Children sing a third, a fifth, an octave. Children listen to the sounds, distinguish and place discs on keyboard for intervals.

Take intervals up and down from other keys than C.

On the blackboard draw middle C's and notes at different intervals from them. Children tell the intervals. Take different intervals on the piano again. Children listen to intervals played. Children stand in a row and find different intervals from each other.

AUDITION

Distinguishing sounds of third and fifth intervals and octave.

LESSON 35

SHARPS AND FLATS

REVIEW intervals on the piano and on the blackboard or Notation Board. At the tables review intervals on the keyboards. Individual questioning. Bird hopped from C to E, what interval did he take? and similar questions.

Last day we took very long steps, to-day we are going to find very short steps. All find middle C. See who can find the shortest step up from C. Direct till all have found C sharp. It is so small a step we call it a half step.

All find a half step up from F, A, G, and D (to the black keys.) Then up from E and B. Now half steps down the same as up.

We can go up and down the piano all the way by half steps. All find middle C and go up by half steps, saying, "half step" while pointing. Then down by half steps. Now hear the piano sing up half steps ; now down half steps. Children point to C, teacher play C. Children point going up half step at a time, teacher play half steps. Down in similar manner.

When a little boy lies down as low as he can, how do you say he is lying? (Down flat.) Repeat, down flat.

If he rises up quickly, how do we say he got up? (Up sharp) Repeat, up sharp. Review by motion of hands.

Repeat, up sharp and down flat, frequently. Up sharp, from any key is just half step up. All find F, up sharp from F; C, up sharp from C, etc., to black keys first. Review thoroughly, then take up sharp from E and B.

In going up sharp from any key you carry the name up. When you go up sharp from F, you call the up one F sharp. All find A sharp, F sharp, G sharp, etc.; then without finding the white one first.

Hear the piano sing up sharp. Strike C, C sharp, etc. Children find F, F sharp, teacher sounds. Children sing up sharp from different keys, using the words, "up sharp."

Now we know where to play sharp and how it sounds, so we will see how it is written in music. Show a red sharp (wooden.) Ask if they ever saw them in the music. Search for sharps in music at home. Let the children place sharps on lines or spaces of the Treble and Bass Staff, and then play them.

Teach flats in a similar manner. Hands showing up sharp and down flat. Find down flat from

different keys, to black ones first, then from C to C flat, F to F flat. Individual questions.

Listen to the sound of down flat; sing down flat and then up sharp, distinguishing down flat from up sharp.

We know how to play a flat and how it sounds, now we will see how they are written in music. show a blue flat, asking if they have seen them in music. Give each a flat, let them place on the board and play as it tells them. Review on the keyboard, asking for combinations, as A flat, and C sharp, etc.

AUDITION

All sing C, E, G, C, then hum. Give tests of combinations, C, G, E, C; C, C, G, E; C, E, C, G; C, G, C, E. Let children reproduce on piano.

LESSON 36

WHOLE TONES AND HALF TONES

REVIEW lesson on sharps and flats, children finding them on the piano. Give each a sharp to place on the board, and then let them play it on the piano. Give each a flat to place

and play. Children distinguish sound of up sharp from down flat.

At the tables give musical riddles. Another name for C sharp? (D flat.) For B flat? (A sharp), etc.

When we played with apples we had whole apples and half apples. How many half apples are there in a whole apple? (Two.) Do you remember finding half steps up and down the keyboard? Now you may find the half steps again. Find F, half step up, then half step down. When sounded we call the half step a half tone. Listen to half tones up and down. Children distinguish half tone up and half tone down.

A whole note has how many half notes? (Same as apples.) So a whole step has two half steps in it. Find middle C. A half step up is to C sharp; another half step up is to D. Then from C to D is a whole step. Skip a half step over to a whole step. Take whole steps up and down.

A whole step when sounded is called a whole tone. Hear it. Listen to a whole tone and half tone, distinguish. Children close eyes and find whole tone and half tone on the keys of the keyboard, then on the piano. Find whole tones and half tones.

AUDITION

Children sing C, E, G, C, using names. Then hum them. Give tests of C, E, G, and C, G, E, children naming the sounds. They will become so familiar with the sounds that they can hold them in mind and name them.

LESSON 37

SCALE AND CHORD OF C MAJOR

FROM piano review half tones and whole tones, noticing that a whole tone has two half tones in it. Teacher ask where will a half or whole tone be up or down from any key. Children think and then answer. Riddles, another name for C sharp, etc.

How many children ever climbed a ladder? We have a ladder here which goes up and down by half steps, just like the piano. Now, I am going to put some new steps in this ladder. Teacher build scale of C major with the scale blocks. Seeing that they show whole step, whole step, half step, whole step, whole step, whole step, half step. Children

repeat 1 (whole), 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$ steps, noticing that each whole step contains two half steps. Have each child repeat 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$.

Would you like to have a ladder each? Give each a scale builder and eight blocks. Let them experiment for a while, and then by dictation build the scale of C major, reading by steps and half steps, together and individually.

Let each child read the letters opposite the blocks, which tells us where to play the scale of C major. Ask them to read the scale of C major. We will now place our discs on keyboards where the scale builder tells us. Read from the builder and place green discs on the keys named. Place the builder at the back and read the scale of C major from the keyboard. Children notice where the half steps come. All read the scale, then each child read.

Remove blocks and build the scale again, C major. Let us hear the tune that C major marches to. Let each child play it on the piano.

If a door were locked how would you open it? (With a key.) Well, a keynote is the first note of the scale, and it unlocks the scale and tells you where to play the rest. The keynote of C major is C. Each place a yellow disc for keynote. All take off discs and place them on again as the piano plays.

Does the major's horse take as short steps as the major? (No, he jumps.) I will tell you where he jumps; from the first step to the third interval, to the fifth interval, to the octave from the keynote. He jumps to the chord of C major. Leave on the chord of C major and take off the other discs. Leave on C. The third interval is to? (E.) The fifth to? (G.) And the octave to? (C.) Take off all between.

Read the chord of C major together. Each child read. Each play the chord of C major on the piano, where his horse jumps. Take off discs. Replace the chord. Read. Take off all discs. Give the scale and chord of C major without discs.

Children turn towards the Notation Board. Explain that C major has no sharps or flats for key signature. When the key signature has no sharps or flats you play in the scale of C major.

Let each child play in turn the scale and chord of C major.

Search in music at home for a piece that has no sharps or flats at the beginning. It says, play in the key of C major.

AUDITION

Sing C, E, G, C. Sing to O. Hum, sing to name. Give tests of C, E, G; C, G, E; C, E, C; C, G, C, and let them name the sounds.

LESSON 38

SCALE OF G MAJOR

REVIEW on the piano the scale and chord of C major, one child playing the scale, another the chord. Review key signature for the scale of C major. At the tables from the keyboard read the scale and chord of C major. Place the discs on the scale on the keyboard.

For our new scale we must jump up to the fifth interval of the old scale. U~ for sharp scales; down for flat scales. Children had the fifth interval up. (G.) Place the yellow disc there for the key-note and take off all the others. G major will be the name of our new scale.

Explain red for sharps on the scale builder, and how a block opposite a red one will tell us to play sharp, and opposite a blue one we must play flat.

Remember how we build the major scales; whole step, whole step, half step, whole step, whole step, whole step, half step.

What scale do we want to play to-day? (G major.) Place the first block on the right hand side opposite G. Then build by 1, 1, 1/2, 1, 1, 1, 1/2.

with the blocks ; reading 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$ steps, to see if right. Then read the letters which tell us where to play the scale of G major. Read together, then each child read.

Are there any sharps? (One.) What is its name? (F. sharp.) In the key of G major every-time you come to F you play F sharp instead.

Place discs on the keyboard where the scale builders tell you. Give a red disc for the sharp. Place scale builders back. Read the scale of G major from the keyboard several times together, then each child read. Take off, replace, name, read by 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$ steps to see if right. Repeat, the key of G major has one sharp and that is F. Read, name, play on the piano the scale of G major.

Tell how to find where the major's horse jumps to the chord of G major. To first, to third, to fifth intervals, to octave. Leave discs on for the chord of G major. Read the chord together, then each child read. Hear if the chord of G major sounds the same as the chord of C major. Each child play the chord of G major. Read the chord. Take off discs, replace.

Now we know where to play the scale of G major and how it sounds, so we will see how the printed music tells us to play in the key of G major?

How many sharps are there in the key of G major? (One.) And that is? (F.) So as to remind us they place an F sharp for the key signature of G major. Children place the sharp in the proper place on the board. Repeat, the key signature for G major is one sharp, F. Children find some F's on the Staff to play sharp.

Gather material. Children play the scale and chord of G major.

Search at home for key of G major, always one sharp, F.

AUDITION

Sing C, E, G, C. Sing to O, then hum, then sing to name. Give tests of C, E, C; C, G, C, C, C, E; C, C, G. Children naming.

LESSON 39

PASTING: SCALE OF G MAJOR

REVIEW scales of C and G major on Notation Board, placing key signature. Give Bass Staff sheets stamped with key signature of G major; eleven whole notes and one red one.

Arrange and paste scale of G major, with the red one on the same line as the sharp. Paste bar line and then the chord of G major. Play before going home.

LESSON 40

SCALE OF D MAJOR

GIVE books stamped with the key signature of G major. Let the children draw in scale and chord of G major. Take up each point as in lesson 38. Notice the new sharp. Emphasize the name of the scale, repeating it whenever possible. Keynote. Two sharps, F and C. Chord. Sounds of scale and chord. Key signature. Every F and C sharp. Review each point thoroughly.

Search at home for scale of D major, etc.

AUDITION

Children sing to O, then hum, then by name, C, E, G, C. Give previous tests. Then C, E, G, C; C, C, G, E, giving four simple sounds, and children name them.

LESSON 41

SCALE OF A MAJOR

REVIEW scale of D major in books. Take up each point as in the previous lessons. New sharp key of A major has three sharps, F, C, G. Review thoroughly.

AUDITION

As in the previous lesson, C, E, G, C; naming C, E, G, C; C, C, G, E, after hearing the sounds.

LESSON 42

PASTING: A MAJOR

GIVE Bass Staff sheets stamped with sharps, F, C, G; give whole notes, eight black and four red, to each child. Paste scale and chord, pasting the red notes on the same line and spaces as the sharps. Play before going home.

AUDITION

Tests as before. Sing C, E, G, C. Listen to and then name C, E, G, C; C, C, G, E; C, E, C, G.

LESSON 43

REVIEW

TAKE the scales with sharps, reviewing in many ways. A major in books. On the black-board review the key signature for each scale, children drawing them in. For scales of G, D, A, placing sharps in proper position. Let each child draw them, using red crayon.

Turn backs to the board. Teacher give the signature, children name the key.

From the chart review the scales with sharps, each child reading them.

At the tables have the Table Staff. Place the Clef and key signature. Children place scales on Staff, using red discs for the sharp notes, green for the naturals, and yellow for the keynote. Read the scales together and individually. Some children play them on the piano. Place bar line, then chord of the scale. Review each scale in a similar manner.

Name scales without material.

AUDITION

Let the children choose the exercises.

LESSON 44

SCALE OF F MAJOR

SHORT review of previous scales. Review all key signatures by writing them in their books. Let the children place on their keyboards the scale of C major. Ask them how we found the scales with sharps. Up for sharps. How will we find the scales with flats? (Up sharp, down flat.)

To find the first scale we will go down to the fifth interval below C, count down to F. F will be the name of our new scale. Place yellow disc on the keynote of the scale of F major.

Find F on the scale builders. Build the scale of F major on the left side of the scale builder, i. 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$ steps. Read together and individually. Notice the flat, give its name. Place the scale of F major on the keyboards, using a blue disc for the flat.

Read the scale together and individually. Take off discs. Replace and read again. Name the flat. Key of F major has one flat, and that is B flat.

Review the way to find the chord. Leave the chord on the keyboards. Read the chord several

times, play it. Take off discs. Read the scale and the chord.

Review how the printed music tells us to play. In the scale of F major we have one flat and that is B. Children place flat on the board. Every B is played flat. Play scale and chord on the piano.

Search for key of F major in music at home.

AUDITION

Sing C, E, G, C. Give tests of naming four sounds. Continue breathing exercises.

LESSON 45

PASTING: SCALE F MAJOR

REVIEW on the Notation Board the scale of F major, placing the key signature and notes. Review on blackboard, teacher writing a number of notes, and children coloring all B's blue. Give Treble Staff sheets stamped with key signature of F major. Children paste scale and chord. Notes required, eleven black, one blue. Play scale before going home.

AUDITION

Teacher place a number of middle C's on the blackboard. Children sing C, E, and C, G, naming sounds, then writing them on the blackboard.

LESSON 46

SCALE OF B FLAT MAJOR

REVIEW in books the scale of F major. Have the key signature stamped in the books. Children write in the notes, making all B's blue. Place key of F major on the keyboard and find the new scale. Count down to the fifth interval for the new keynote. Take up each point as in the previous lessons. Building the scale. Reading, noticing the new flat. Place on keyboards. Read. Take off. Replace. Read. Play on the piano. Find the chord. Read the chord. Play chord. Name chord and scale without material. Key signature for the scale of B flat major.

AUDITION

Sing C, E, C, G. Then C, E, G; C, G, E. Children listen to those sounds on the piano, and write on the board the sounds they hear.

LESSON 47

SCALE OF E FLAT MAJOR

REVIEW scale of B flat major in books and on the blackboard. Have the key signature stamped in the books, children draw in the notes, remembering the blue flats.

Place on keyboards the scale of B flat major. Find keynote of the new scale. Build scale of E flat major. Read. Name. Place discs on the keyboards. Read, take off, replace. Read, play, name. Find the chord. Play. Read. Impress the key signature. Review from chart. Gather material. Review scale and chord, naming and playing without material.

Search at home for key of E flat major.

AUDITION

Children sing C, E, G ; C, G, E. Then listen to the sounds and write on the board.

LESSON 48

PASTING: SCALE OF E FLAT MAJOR

GIVE Treble Staff sheet stamped with key signature of E flat major. Notes required, five black and seven blue. Paste as directed in former lessons.

AUDITION

Sing C, E, G ; C, G, C. Listen to the sounds and write them on the board. Review previous audition exercises of writing the sounds. Then introduce new sounds in combination with them.

LESSON 49

REVIEW

IN books review scale of E flat major, and from the books review key signatures of all scales having flats. Review keynotes, chords, etc. From the charts review key signatures, etc., how they know the scale and what the key signature tells them.

On the Table Staff review scales with flats. Place Clef and key signature in position. With

discs children place scales on the Staff, one at a time. Naming, noticing flat, playing.

On the blackboard children draw key signatures, place in the keynotes. From the chart let the children play various scales. Review Staff and keyboard games. Choice of games.

AUDITION

Sounds C, E, G ; C, G, C. Children write the sounds they hear.

Review previous exercises.

LESSON 50

CHROMATIC SCALE

NATURALS

HAVE the keyboard at the tables. Give each child eight green discs, five blue and five red discs. General keyboard review. Review A, A flat ; B, B flat ; etc. Point with two fingers to any two keys, as, C sharp and D sharp ; A sharp and C sharp.

If we call the black keys sharps and flats, what shall we call the white keys? Sometimes a boy plays he is a soldier, he changes himself into a soldier, but his natural or real name is "boy."

Sometimes A raises itself a half tone into A sharp, and sometimes lowers into A flat, but its natural name is "A natural." Find other naturals.

Sometimes in keys with sharps and flats they want us to play natural, as instead of B flat to play B natural. Then they place in front of B a natural like this. (Hold up a wooden natural.) Let some child place a natural on the board and play. Review by asking the steps we took in building the major scales. (1, 1, $\frac{1}{2}$; 1, 1, 1, $\frac{1}{2}$.) To-day we are going to build a scale which goes up and down all the time by half step.

Now we will all commence at C and point to the Chromatic scale of C. Name and point up from C to C octave. Place discs on the Chromatic scale of C, using green ones on the naturals and red ones on the sharps. Read. Name.

Coming down we always say, "down flat", so place blue discs behind the red when naming down. Each child name up, and down. Play the scale and hear how it sounds.

Write on the board the music of the Chromatic scale. Build other Chromatic scales on the keyboards in the same way. Name. Play on the piano.

AUDITION

Sing C, E, G, C. Give simple tests of C, E, G, C, or C, G, E, C, children writing them on the board.

LESSON 51


TIE AND SLUR

POSITION OF WRIST, ARM, AND FINGERS

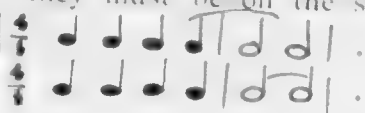
REVIEW in books Chromatic scale, using red and blue pencils. Name Chromatic scale without material. Have the Table Staff on the tables. Give the children bar lines, $\frac{4}{4}$ time signatures, four quarter notes and two half notes. Let each arrange measures and beat their own.

Then all arrange four quarter notes in the first bar all on the same line or space. If you had two short pieces of string and tied them together, it would make one long piece. In music you may tie two notes together and make them as one long note, but they must be on the same line or space. We will tie the first two notes in the first measure and make them as long as one half note. Place this (cardboard) tie over the first and second note. When we beat this we will have to


hold our finger down until we have counted the tied notes. Illustrate, children beating and counting 1, (2), 3, 4. Place this tie over the second and third notes. Beat and count. Place tie over third and fourth.



The tie takes no notice of bar lines. It can tie the last note of one measure to the first of the next, but they must be on the same line or space. Tie



Beat and count. Tie



Beat and count.

Illustrate on the piano. Let them judge from the sound which notes are tied, placing in the tie and telling where they put it.

Now place your notes on different lines and spaces. Place this slur over them. The slur says play these notes as if each one was listening to the other, and following directly after. It says play smoothly and connectedly. Place the slur in the first measure and the tie in the second, then reverse.

Draw notes on the blackboard and let each child place in slur and tie. Review from the chart.

Search at home for tie and slur. Teach the correct position of arm, wrist, and fingers when playing the piano.

AUDITION

Children sing C, E, G, C. Give tests of C, E, G, C ; C, G, E, C ; C, C, G, E ; let them write on the board the sounds they hear. If any hesitate let them name first and then write.

LESSON 52

F, FF: P, PP

REVIEW on blackboard tie and slur. Let the piano tell the children where to place the tie and slur. At the tables give tapping problems, using the tie and slur. Now listen to the piano while it tells us a new story to-day. (Play loudly.) Listen now to this story. (Play softly.) The written music tells us when to play loudly, and when to play softly. It says "play forte," which means loud. *f* stands for forte. Place this (cardboard) forte expression mark at the beginning of the first measure above the staff. Listen to the piano play it. Place forte at the beginning of the second measure. Listen to the piano play forte.

Listen again while the piano plays softly. To play "piano" means to play soft. *p* stands for piano. Place *p* above the first measure and

f above the second. Play. Reverse, again and again, mentioning the name frequently. Hold *p* and *f* in your hands and place above the first measure what the piano tells you. (Play *f*, then *p*, then *f*, then *p*.) Each child a turn.

Sometimes we want to play louder than forte. Listen. (Play *ff*.) To play fortissimo means to play very loud. Give another *f*. Explain *ff*. Repeat the name. Place *ff* above the second measure, then above the first measure, etc.

Now if we want to play softer than "piano" we must play pianissimo. *pp* means pianissimo. Place *ff* above the first measure and *pp* above the second, mentioning the names as often as possible.

Hold the expression marks in the hand and place above the first measure what the piano tells them. Give tests of *ff* and *pp*, allowing each child a turn. Let them tell what they have placed in each measure in order to impress the name. Collect by dictation. Give a few questions from the chart.

Wrist exercises together and separately. Up and down, right and left. Search at home for *ff* and *pp*.

AUDITION

Sing C, E, G, C. Give tests of C, E, G, C ;
C, C, G, C ; C, G, E, C ; C, C, E, G ; C, E, C, G ;
etc., children writing the sounds they hear.

LESSON 53

COMPOSITION OF MUSIC

REVIEW on the blackboard $\frac{4}{4}$ time, placing in the bar lines. In their books have $\frac{4}{4}$ time signature stamped, and let children compose measures. When completed let them place in a tie and a slur. Listen till the piano tells you what to place over the first measure. (*p*). Over the second measure. (*pp*.) Third measure. (*f*.) Fourth. (*ff*.) Let them name what they have placed above each measure.

Finger exercises, opening and closing with arms in different positions.

AUDITION

Sing C, E, G, C. Give tests. Listen and write on board. Play test of *f* or *ff*, *p* or *pp*. Children indicating on the board.

LESSON 54

DIM. AND CRES.



PRACTISE wrist and finger exercises, together and individually. Spread the hands on the table, keep knuckles down, draw up fingers. Review *f*, *p*, *ff*, *pp*. Give wooden expression marks and let children place them on the board as they are asked for the one that says play soft, play very loud, etc. Sing "Little Hands Can Feel." Hands behind, and give expression marks. Let them feel and name.

At tables give bar lines, $\frac{4}{4}$ time signature, two half, two quarter and four eighth notes. Listen to the piano and tell whether the teacher plays *ff*, *pp*, *f* or *p*. Review thoroughly.



Now listen and hear what the piano tells you. Play Crescendo. To play Cres. means to play gradually louder and louder. Hold up the expression mark (cardboard.) When your mouth is closed how do you sing? (Softly.) If you keep opening it wider and wider, how do you sing? (Louder and louder.)








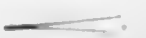
Remember opening the mouth wider and wider lets more sound out. Place this mark over the first measure. Ask for its name. Place one over the second measure. Each child tell what it mea

(Send out the sound.) Review by holding up, etc., mentioning the name when possible.

The piano has something else to tell you. Listen. (Play Diminuendo, gradually softer and softer.) To play Dim. means to play gradually softer and softer. Explain about the mouth gradually closing, . Place expression mark over the first measure. Then use 

   Review.

Hold up . Then . Make both Cres. Make both Dim. Reverse, children naming which they have in each measure.

Place in the first measure what the piano tells you. (Play Cres.) In the second measure. (Play Dim.) Piano tell  , children place and name. Piano  , children place and name. Then  , and  . Review on the Notation Board and chart. Explain that they are also written Cres. and Dim.


Finger exercises for all the fingers, hand and individual fingers. On the table, pressing the knuckles down. Fingers like hammers.

AUDITION

Writing any combinations of C, E, G. C. Singing C, D, E; E, D, C, with previous sounds

LESSON 55

COMPOSITION OF MUSIC

DIVIDE measures on the board. Compose measures on the board. In their books have $\frac{3}{4}$ time signature stamped. Children compose measures and let the piano tell them what expression marks to put over them. Use *p*, *pp*, *f*, *ff*, and  etc. Children drawing in and naming what they have written over each measure.

Finger exercises, as before. Rolling fingers.

AUDITION

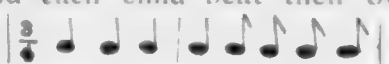
Combinations of C, E, G, C, with expressions Cres. and Dim. Children write what they hear. C, D, F; E, D, C. Teacher tell a short story of the life of Bach.

LESSON 56

REPEAT. D.C. FINE


REVIEW on the Notation Board what Dim. and Cres. mean. Name by feeling. Ask them to place on the board something that says play softer and softer; something that says

play louder and louder. Play for them and let them tell whether you are playing Dim. or Cres.

At tables give bar lines, $\frac{3}{4}$ time signature, four quarter and four eighth notes. Arrange in measures and each child beat their own. Then all arrange : 

Look at some child's first measure and tell them you will play it for them. Listen and hear how it is played. (Play once.) Now, listen again. (Play twice.) When they have found that it was played twice, explain that repeat means to play it again.

Two dots placed at the end of the first measure will tell us to repeat it. Place the dots in the second and third space, and all beat the measures. Call attention to the repeat and all beat again.

Place the repeat dots at the end of the second measure. Explain that we must repeat from the beginning. Now we want to repeat the second measure without repeating the first, so these dots say, go back to dots like me; so at the beginning of your second measure place these repeat dots, also in the second and third space. Beat, repeating the second measure. 

Explain that sometimes when we are very far down in our music it wants us to go back to the

beginning. Da Capo, means go back to the beginning. D. C. stands for Da Capo. Take out your repeat dots and place D. C. at the end of your music. Beat with D. C., repeating from the beginning. If we wish to end our music at the first measure, after going back to the beginning as D. C. told us, then we place Fine where we must finish. Fine means, finish here. Now beat measures, together and individually. Let children explain meaning of D. C. and Fine.

Give tapping tests, children placing what is tapped. Give Repeat tests on the piano. Search in music at home for D. C., Fine, Repeat. Finger exercises. Review.

Separate the fingers of one hand by rolling the fingers of the other hand between them. Stretching exercises, hands pressed on the table, long and short steps.

AUDITION

Review intervals, to third, to fifth, to octave Children distinguishing in any order. Review, writing on the board C, E, G, C. Sing C, D, E, F, in combination and write.

LESSON 57

COMPOSITION OF MUSIC

REVIEW expression marks on the Notation Board, children explaining the meaning of each. Play the game of "Little Hands now Open." Children feeling what is placed in their hands and then telling its name and meaning. On the blackboard compose measures in $\frac{3}{8}$ time. In their books compose measures in $\frac{3}{8}$ time, using the expression marks of D. C., Repeat, and Fine. Let them explain the meaning of each.

Finger exercises. Rolling the fingers, stretch knuckles down on the table. Various finger movements. Short story of Handel. Review any previous work, as staff, keyboard, notes, etc.


AUDITION

Review writing on the board any combinations of C, E, G, C. Give tests on the intervals, to third, to fifth, to octave, children distinguishing. Take any other sounds in the key for music writing.

LESSON 58

PAUSE. STACCATO

REVIEW from the chart the various expression marks. Game of feeling marks of expression, notes, sharps, flats, etc. Children place expression marks on the board as directed, telling their meaning. At the tables give bar lines and $\frac{4}{4}$ time signature. Children explain meaning of upper 4 and lower 4. Give one half note, four quarter and four eighth notes to each child.

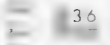
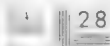
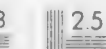
Children first place for themselves, then all place, thus  Beat together. Listen to the piano playing the first measure. (Play, pausing on the second note.) Children find the one that is held longer than its real value. Pause says, hold the note longer than its real value. Place a pause over the second note and each child beat. Place the pause over different notes and beat. Hold the pause in the hand and let the piano tell where to place it. Give various positions for placing the pause in the first measure.

Place the pause in the second measure and listen while the piano plays the first measure. (Play tempo.) Listen again. (Play first and second



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notes staccato.) Children detect the shorter sounds. Then explain staccato means play shorter than the real value.

Place staccato dots over the first and second notes and beat ; over the second and third, and beat ; over the third and fourth, and beat. Staccato in the first measure and pause in the second measure and beat. Let the children place staccato and pause, then beat their own. Let the piano tell them whether to place staccato or pause in their music. Find pause and staccato on the chart. Collect material by dictation.

Review finger exercises, as if playing the piano, but on the table for the control of individual fingers.

AUDITION

Intervals in keys widely different, as C, F, D, A flat, etc., striking the chord so as to acquaint the ear with the new key. Teacher play a melody, children write on the board. Story of Mozart.

LESSON 59

COMPOSITION OF MUSIC

REVIEW previously learned expression marks from the charts. Give tests of tapping, using staccato and pause. Place on Notation Board pause and staccato. Piano indicate any expression, children place. In their books, stamped $\frac{6}{8}$ time, children compose measures. Teacher play piano with emphatic expression, and children write in marks indicated.

Finger exercises, general review. Special preparation for instrumental lessons by review of Staff Board, keyboard game, etc.

AUDITION

Intervals in different key. Sing intervals in C. Write any two in combination. Short story of Beethoven.

LESSON 60

RALLENTANDO AND ACCELLARANDO

On the Notation Board review marks of expression. Game of feeling. Review from the chart different expression marks in several ways. At the tables give bar lines, $\frac{4}{4}$ time signa-

ture, two half notes and four quarter notes. Let them place as they wish and beat. Then all place



Hear the piano play your music in strict time. Children beat while the piano plays. Now, listen again. Play Rall. in strong contrast, so that the ear will readily detect it. Let the children tell how it was playing. (Gradually slower.) Rallentando means, play gradually slower. Place this Rall. mark over the first measure, then over the second measure, asking the children what mark is over the first measure or over the second measure. Let the children place where they wish and beat their own music.

Place measures . Then listen and place Rall. where the piano tells them. Each child telling what they have placed, so that they will learn the name.

Now place Rall. in the second measure and listen to find if the piano makes any change in the first measure. Play first in strict time. Now, listen again. Play Accel. Children distinguish. Accellarando says, quicken the time, play gradually faster. Place Accel. mark in the first measure. Let each child beat, Accel. and Rall. Place Rall. in the first measure and Accel. in the second. Beat.

Children place as they wish and beat. Place Rall. at the back of the table and let the piano tell which measure should have Accel. Children place mark and explain. Hold Accel. and Rall. in the hand and place in the music whichever the piano tells. Give several tests, children placing and giving name of expression mark. Search in music at home for Rall. and Accel.

Finger exercises. General review of all, and individual fingers, slowly, quickly, etc. Review as much as possible.

AUDITION

Review any previous work, naming sounds, writing on the board. Intervals, etc. Short story of Schumann.

It would be advisable to give an extra lesson for thorough review.

ADDITIONAL LESSONS

IN these lessons is embodied all that is necessary for a young child to know before commencing instrumental practice. They should apply this knowledge practically before other ideas are presented to them. But if a teacher has a class

of older children, or unusually bright ones, who can cover the course in less than sixty lessons, or if the teacher having gained experience in the work finds she can combine some of the lessons, similar plans may be adopted in giving additional lessons on sixteenth notes, other Major Scales, Minor Scales, other expression marks, or they may take simple piano work.

In taking up sixteenth notes the children may be allowed to cut discs from paper (using those supplied as patterns) and cut them into sixteen parts, studying the various relations, as with halves, quarters and eighths. Sufficient instruction can be given from the blackboard, in their practice books, and by pasting.

The Minor Scales can be built on the Scale Builder and taught similarly to Major Scales, being careful to make clear the change in position and number of the half tones. They can be further illustrated on the Notation Board and blackboard, in their practice books, and by pasting.



